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On this principle, *atque altae moenia Romae* would be a bucolic ending in Latin, and Catullus's 'Peles and Thetis' would be one of the most bucolic poems in the Latin language. . . . Lines in Homer in which a bucolic diaeresis attracts the reader's attention are not very frequent; lines which have any real claim to be 'bucolic' are not more than half as numerous as Hartel makes them.

Inasmuch as the book was intended for 'beginners', it is difficult to see why the author dwelt at some length on a certain puzzling theory (the authority of which is not cited) that the sixth foot of the verse of Homer is not a spondee, but a dactyl in catalectic form.

The chapter on anapaestic rhythm contains the following observation (58):

. . . it seems clear that it is and was distinctly felt to be an 'ascending' rhythm; we must not follow J. H. H. Schmidt in applying to it the methods of modern music and scanning anapaests as dactyls with anacrusis. . . . The name *ἀνὰ τράσιν* implies this, and it is confirmed by the regularity with which a word ends with the end of the second foot. . . . The same question has been raised about iambic verse, which Schmidt treated as trochaic with anacrusis. About both the testimony of antiquity is that the rising movement gave an effect of greater vigor and energy—the downward dactylic and trochaic movements one of greater fluency and facility—and in the case of iambs Quintilian expressly says that this effect was felt throughout the line. . . . In a hexameter and iambic trimeter the rhythm may be said to be reversed at the *ciesura*; in an anapaestic dimeter the initial effect was definitely repeated or renewed in the middle of the line. . . .

The term iambic trimeter "designates a handling of the metre that was distinctively Greek, though practised also by later Roman poets"; the senarius was a "heavier and more amorphous type of line which prevailed at Rome before the Augustan Age" (68). Both types of verse are described, including such features as resolution and substitution. Attention is given to the "Lex Porsoni" and to K. Witte's suggestions (Hermes, 1904, 229) as to the underlying cause of the law. The author follows similar traditional lines in discussing the iambic tetrameter catalectic and the scazon. The same may be said concerning the usual types of trochaic verse. The hendecasyllabic verse in its Greek form is represented as beginning with a dissyllabic 'Aeolic basis' which is followed by a dactyl and three trochees. The author presents also Varro's interpretation of the verse as an ionic trimeter, but does not think it was commonly so read in classical times. He likewise tells the reader of the theory that the verse began with a dactylic and ended with an iambic penthemimeres. It is not necessary for the author to refute ancient theories that conflict with his own, for he sets out in this book "to inquire what is the best way of describing verse-forms rather than what is the way supported by tradition" (page x). Wilamowitz-Moellendorf, in his recent *Griechische Verskunst*, we may add, takes a somewhat similar position (59):

'It would have been convenient, if ancient metrical theory could have guided us, but this theory was not developed till classical poetry was already at hand. Moreover, what we know of it is derived from quite late School manuals, whose inadequacy is betrayed on

all hands. So we shall really get from this theory only additional data and a means of strengthening our powers of observation. The theoretical propositions will not bind us until we have found out by reference to the verses how far they are valid. We must deduce Greek metric for ourselves as we have deduced Greek grammar from surviving literary monuments'.

Part II takes up at the outset certain lyric forms used by Archilochus, Alcman, and Sappho. They are described preferably in terms of dactyls and trochees, though the quadrisyllabic scansion is also indicated. A recently recovered poem of Sappho supplies the author with a characteristic argument: each stanza consists of two Glyconics and a line differing from a Glyconic only in having an additional dactyl. Moreover, the author finds a case of syllabic shortening which is paralleled in Homer's dactylic verse. Again, both Sappho and Alcaeus recall Homeric events and phraseology. But the exponents of the rival method of analysis find that certain verses are derived from others by adding or subtracting quadrisyllabic units (e. g. in the case of Asclepiadean verses). So the argument is not conclusive. The author believes (135) that the method of analysis followed by him will enable a modern reader to find it <the verse> pleasing. . . . We must be careful not to make some of the greatest poetry of the Greeks difficult, or even repellent, for the literary student, in obedience to what may be only a dubious and ingenious theory.

Res Metrica was prepared confessedly for 'beginners'. But the structure of certain lyric forms is presented in a manner that would be difficult for a beginner to grasp (e. g. the Alcaic stanza, page 245, and the location of triseme syllables in Pindar's verse). However, from the standpoint of scholars and advanced students the book is both interesting and illuminating.

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### THE CORPUS SCRIPTORUM CLASSICORUM PARAVIANUM

As everyone knows, Germany has long had an authoritative series of texts of the classical authors, both Greek and Latin—the famous Teubner Series. Some twenty-five years ago, the Oxford University Press began the publication of the Oxford Classical Texts, a series which by this time has grown to goodly proportions, containing a fair array of authors, both Greek and Latin. In THE CLASSICAL WEEKLY 11.200, I called attention to a New Corpus Scriptorum Latinorum—the Corpus Scriptorum Classicorum Paravianum, under the general editorship of Professor Carlo Pascal, of the University of Pavia. The series was started during the Great War, in protest against the dependence of Italian classical scholarship on Germany. It was explained in that notice that the Corpus gets its name from the publishers—I. V. Paravia and Company, a firm which seems to have branch offices in Turin, Rome, Florence, Naples, and Palermo. It may be worth while to put together here as complete a list as I can of the volumes of this Corpus thus far issued (matter enclosed between parentheses gives the contents of one volume):

Caesar, *De Bello Civili*, by Dominico Bassi; Caesar, *De Bello Gallico*, by Dominico Bassi; *Carminum Ludicra Romanorum* (= *Pervigilium Veneris*, *De Rosis Nascentibus*, *Priapeorum Libellus*), by Carlo Pascal; Catullus, by Carlo Pascal; Cicero, Cato Maior, by

Umberto Moricca; Cicero, *In Catilinam*, by Sixto Colombo; Cicero, *De Re Publica*, by Carlo Pascal and Iohannes Galbiati; Cicero (*Pro Milone*, *Pro Archia*, with certain scholia on these orations), by Sixto Colombo; Cicero (*Pro Sexto Roscio Amerino*, *De Imperio Cn. Pompeii*), by S. Colombo; Cicero, *Laelius*, by Egnatius Bassi; *Imperatoris Caesaris Augusti Operum Fragmenta*, by H. Malcovati; Martial, in three volumes, by Caesar Giarratano; Minucius Felix, *Octavius*, by A. Valmaggi; Ovid, *Tristia*, by Carlo Landi; Ovid, *Ars Amatoria*, by C. Marchesi; Ovid, *Metamorphoses*, 1-4, by Paolo Fabbri; Persius, by Felix Ramorino; Phaedrus, by D. Bassi; Plautus, *Stichus*, by C. O. Zuretti; Plautus, *Captivi*, by Carlo Pascal; Plautus, *Miles Gloriosus*, by C. O. Zuretti; Seneca (*Thyestes*, *Phaedra*), by Umberto Moricca; Seneca, *De Ira*, by A. Barriera; Tacitus, *Germania*, by Caesar Annibaldi and Carlo Pascal; Tacitus, *Dialogus*, by F. C. Wick; Tacitus, *Historiae* 1-2, by M. Lenchantin de Gubernatis; Vergil, *Georgics*, by R. Sabbadini; Vergil, *Aeneid*, 4 volumes, by R. Sabbadini; Vergil (*Eclogues*, *Moretum*, *Copa*), by Carlo Pascal; Vergil (*Catalepton*, *Maecenas*, *Priapeum*), by R. Sabbadini.

Each volume contains an Appendix Critica. As explained in *THE CLASSICAL WEEKLY* 11.200, these are conservative editions, a sharp reaction against the practice of some, at least, of the editors of the Teubner text. The editors admit conjectures only where the MSS give no sense at all. The booklets are therefore a very welcome addition to the scholar's apparatus.

It will be noted that the volumes in each case are small. As a result, they are handy and cheap (they ranged, at first, from Lire 1.25 to Lire 5. Of the more recent volumes some are priced as high as 12 Lire; at present rates of exchange this is about fifty to sixty cents). When times become normal again, and the importation of books from abroad shall be once more easy, no doubt scholars will make frequent use of this series. They also form very convenient, and, the quality of the paper aside, very attractive texts in which to read and reread a favorite author.

Reference may be made here to a review, by Professor B. L. Ullman, of the volume containing Catullus (see *Classical Philology* 15.210-211). In *The Classical Review* 32. 123-125, there were notices of the volumes containing the *Bucolics*, the *Stichus*, the *Captivi*, the *Catalepton*, by W. M. Lindsay; of those containing the *Tristia* and the *Ars Amatoria*, by E. H. Alton; of those containing the *De Re Publica* and the *Pro Milone*, by A. C. Clark; of the volume containing the *De Bello Civili*, by A. G. Peskett (adverse). The editions of the *Dialogus*, the *Agricola*, and the *Germania* of Tacitus were favorably reviewed by Professor J. Wight Duff in *The Classical Review* 33.158-160.

The Italians deserve the highest praise for starting such a series in a time so distressing as the days of the Great War. In fairer times such blemishes as marked the first volumes will, no doubt, disappear.

C. K.

## A NEW FRENCH SERIES OF CLASSICAL TEXTS

Within the last two or three years French scholars have definitely set about the preparation of a series of texts of authors, Greek and Latin, for themselves. The preparation of this series is under the direction of an association known as *The Association Guillaume Budé*. This Society, which includes all the great French philologists, was founded during the Great War, under the Presidency of M. Maurice Croizet, a member of the Institute, and Professor in the Collège de France. The Association derives its name from Guillaume Budé, the greatest humanist of the French Renaissance, the founder of the Collège de France.

The first purpose of the Association is to publish a collection of the principal Greek and Latin works,

about three hundred in number, to be known officially as "*Collection des Universités de France publiée, sous le patronage de l'Association Guillaume Budé*", apparently, in each instance, in three different ways—text and translation, text alone, and translation alone. The prospectus states that, in undertaking this modern series of Greek and Latin texts, French scholars are seeking to free France 'from the tribute paid for years by her students and her scholars to the German book-sellers'. The series, then, will match the *Corpus Scriptorum Classicorum Paravianum* (see *THE CLASSICAL WEEKLY* 15.135-136).

In addition to the texts proper, the Association plans to issue, in time, commentaries on all the important authors; a series of minor texts, especially works of technical content; and volumes of literary and historical studies. Under the last head a beginning has been made, in the publication of a volume entitled *Histoire de la Littérature Chrétienne*, by Pierre De Labriolle.

Foreigners may join the Association (dues for annual members, 10 francs). Members receive the publications of the Association up to the value of the annual subscription, and, besides, enjoy a discount of 25% on whatever other publications of the Association they buy. The office of the Association Guillaume Budé is 157 Boulevard Saint German, Paris.

The following volumes at least have been published: Aeschylus, *Tome I*, by Paul Mazon, of the University of Paris, containing the text and translation of the *Supplices*, the *Persae*, the *Septem Contra Thebas*, and the *Prometheus Vincit*; Cicero, *Tome I*, by H. De La Ville De Mirmont, of the University of Bordeaux, containing *Pro Quintio*, *Pro S. Roscio Amerino*, and *Pro Q. Roscio Comoedo*; Lucretius, two volumes, by Alfred Ernout, of the University of Lille; Persius, A. Cartault, of the University of Paris; Plato, *Tome I*, by Maurice Croizet, of the Collège De France, containing *Hippias Minor*, *Alcibiades*, *Apology*, *Euthyphro*, and *Crito*; Theophrastus, *Characteres*, by Octave Navarre, of the University of Toulouse; Juvenal, by MM. De Labriolle et Villeneuve (Universities of Poitiers and Aix). Each volume contains a Preface or Introduction, discussing the author and his work, and an indication of the manuscript material employed. The translation is printed on the left hand pages, the text on the right; the *Apparatus Criticus* is brief. For both translation and text fine fonts of type are used, especially for the Greek. The large pages of Latin and Greek present a fine, open appearance.

Two reviews of the Lucretius are known to me, one by Professor G. J. Laing, in *The Classical Journal* 16.168-169, the other by W. M. Lindsay, *The Classical Review* 35.29-30.

C. K.

## PEGASUS AS THE POET'S STEED

As a supplement to my note on Pegasus, *THE CLASSICAL WEEKLY* 14.200, I may add a couple of references to the Italian romantic epic.

In the thirty-sixth canto of Curtio Gonzaga's *Il Fido Amante* the hero of the poem is permitted by Apollo to mount Pegasus and make a survey of the universe. This epic was printed at Venice in 1591.

At the close of the sixth canto of the *Ricciardetto* of Niccolò Fortiguerra ('Carteromaco') the poet pauses in his song to hunt up more hay for his winged steed:

E mentre il fieno  
Al caval Pegasèo cerco, e proveggio,  
Perchè batta col piè l'arso terreno,  
E mi secondi a cantar altre cose;  
Vado lungi da voi, donne amorose.

This poem was begun in 1716.

THE JOHNS HOPKINS UNIVERSITY

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